

ILLUMINATING reality

Molly Hill, Partner Series #1, acrylic on wood panel, 24 x 18".



Five years before he died in his mid-eighties, British sculptor Henry Moore told a poet friend that the secret of life "is to have a task, something you devote your entire life to, something you bring everything to, every minute of the day for your whole life. And the most important thing is—it must be something you cannot possibly do!" In her converted bedroom-studio in a townhouse off a side street in eastern Boise, Molly Hill, having crossed the equator of her years, nonetheless made painting the rest-of-her-life task. "I know I'll never get to 'great,'" she says. "I started too late. But I know what good art looks like, and I'm trying to get there—with time, choice, vision, obsession, whatever it takes."

Hill grew up in Pocatello, where her father was a sociology professor at Idaho State University and her mother worked for the Idaho Department of Employment. Shortly after high school, Molly moved to Boise, married young, had a daughter Amy, worked her way up with Ore-Ida Foods and, later, to a sales management position with Lamb Weston, traveling often—she moved seven times in seven years.

Corporate life was prosperous but duller than tearing ticket stubs. She chafed. "I felt like an actor in a play—I had the script, costume, stage directions—yet my suitcase held drawing pad, crayons, pastels to use in the out-of-town hotel rooms; weekends away were simply the means to visit local galleries and museums." Following a pronounced thump against the glass ceiling, she swapped ladders for an educational one at Boise State University. "I knew nothing, and I wanted to know everything," she says.

It was a message....

After two years and a lapful of distractions, she returned to customer service briefly, this time for a printing company, but a visit to a René Magritte retrospective exhibition while on business in Chicago proved an epiphany. "I saw a human being's life played across the walls. It was a message. And I knew it. I quit the company that afternoon."

is no PASTIME

Her locus was BSU in pursuit of a bachelor of fine art's degree. The University furnished teachers such as George Roberts, John Kilmaster, and Christine Raymond; studio space 24/7; and exposure to a variety of media. "I began my formal education in my forties," she recalls earnestly. "It was the most efficient way to acquire technical information rapidly." She concentrated on painting and printmaking, churning out nearly 400 monoprints in two years.

Another transformative experience accompanied graduation: the group B.F.A. exhibition. Hill says, "We were told to price our work. Before that, the 'selling' of art had never occurred to me, especially my own. A woman, who obviously had little income to

spare, kept backtracking to my print, desperately insisting that somehow she would scrounge the \$200 needed to own it—I was deeply touched, even humbled."

Afterwards, Hill enrolled in the M.F.A. program at the University of Washington, thinking she might enlarge her artistic credibility and perhaps teach some day. When her mother fell ill with cancer, with little regret Molly returned to Boise to care for her. "Graduate school is a boot camp; we weren't allowed to do anything with which we were comfortable. Figurative images were definitely unwelcome." Once free of opinionated graduate advisors, however, figures reappeared like Lazarus in her work. She continued to paint every day, full-time. Then her serpentine route took yet another turn.

Unapologetic questions....

A friend to whom she had given a monoprint took it to Stewart Gallery in Boise for framing. Owner Stephanie Wilde saw the work and called to say that she would like to represent the artist. Over the next four years, the gallery sold more than two hundred of Hill's pieces. Later, Susan Grover and Richard Thurston, Seattle gallery owners (Grover/Thurston in Pioneer Square), saw Hill's work at Stewart and asked to represent it as well. So did well known Anne Reed Gallery in Ketchum and Art Spirit Gallery in Coeur d'Alene.

In 2003, Hill was awarded an honorable mention among Visual Arts Fellowship recipients by the Idaho Commission on the Arts. The Fellowship judges remarked on the enigma embodied in her paintings. Like a fine short story, much is left to the viewer's interpretation, unspoken. Hill's artist-friend Ann Jones, commenting on the plotted ambiguity, observes, "The figures in her paintings tell the stories of what she calls 'her people,' the people she cares about. They seem to long plaintively for a more perfect world. What draws me," Ann adds, "are the unusual palette, the patterns, the hairless figures, the unexpected elements."



ILLUMINATING REALITY continued...



Circus Birds #1, acrylic and collage on board, 36 x 60".



On the Boardwalk, acrylic and collage on canvas, 12 x 9".



Brides, acrylic and collage on canvas, 24 x 18".

Assuredly, the figures sustain attention: moon-faced (think Klee’s *Senecio*), as though afflicted with progeria, bald or hatted, genderless (“...they really aren’t...I find most viewers attach their own gender.”). When asked, Hill comments cryptically, “I suspect I’m in some of my paintings. My daughter says, ‘Mother, this is not about you,’ but of course they are about me.” After a reflective pause, she offers, “They are raw, unapologetic questions about humans and their lives, or about little things in my inconsequential life—just one emotional and intellectual view.”

Still, in the particulars is often recognized the universal or the collective. Symbols, too, prop her paintings: fish, leashed birds and animals, red arrows. Chinese elements, especially in fabrics, are prominent. Of them, she explains, “The choice of a particular culture was arbitrary—partly my acquaintance with two female Chinese artists studying at BSU, applying a western aesthetic to an Asian sensibility, whose work I admired. It could just as easily have been Hopi or Basque or Norwegian.” Amplifying, she says, “I grew up without rituals or cultural heritage—on reaching New York, my immigrant grandparents dismissed or veiled their own origins, and as a consequence, I suppose, many of my generation are searching for some such identity.”

Hill, whose pieces foray from small to substantial, paints with acrylic and oil, keeping separate tables for each in her studio. The tones of each medium evolved in her paintings. “At museums,” she says, “I’d ask myself how those paintings and mine differed. Much of it had to do with values and mixed colors. I hate color straight from the tube—I don’t want colors that shout.” Her palette tends, as a result, to consist of alizarin crimson, burnt and raw sienna, terra and quinacridone rose, mixed greenish umber, transparent gold and yellow ochre, Hansa and phthalo and Naples yellow. Amorphous black sections, as though hiding objects within their shadows, anchor or ground many of her compositions. Finished work—“its history is in and on each painting”—is usually brushed with amber shellac.

Often she works in series—*Partners*, *Waterworks*, *Incubator*—regarding them as “a particular period for an idea with me...the discipline of staying on

a certain course.” Never even marginally interested in landscapes, she prefers the interior compositional framework, although lately she has taken some of her figures “outside,” and once there, even explored a range of sunny blues.

Art is a way of life, not a nine-to-five job. Hill’s work moves out of the galleries with such dispatch that she is unable to collect an inventory—in part because she does not work as expeditiously as she once did. “I work more slowly because my technique and process are more considered, more layered [with glaze and collage].” She regards completion of two works in a month, working seven days a week, productive.

With growing recognition, her expenses have grown as well. She notes, for example, that it costs \$100 to ship an expansive painting to Seattle. She buys most of her paints locally; orders oil media, maroger’s, brush cleaner, and rolls of canvas by mail; has increased in her prices only modestly. A proficient, self-taught typist, Molly

supplements her income with bouts of typing for Idaho Public Television: she makes transcriptions of pre-broadcast audio (at home) or video (in studio) tapes for programs such as *Outdoor Idaho*. “It gives me a social life and pays the light bill,” she says with a smile, and confesses she is still paying off her college loans.

Does she miss paintings once they have packed their bags? “When I’m done with them, they’re done with me!” she says emphatically, then concedes a sporadic desire to see a few in their present quarters.

Never content with past achievement, Hill’s sea-gray eyes peer critically at her current canvas, fermenting mind focused insistently. “I strive for ‘good,’” she repeats. “My next painting will always be my best.” Her declaration and her ardent inquiry trace a sentence from Johann von Goethe, who, incidentally, spent fifty years perfecting *Faust*: “In art the best is good enough.”

• CC



Art This Way, acrylic on canvas, 5 x 15".

FAIRNESS IN ART

is | NOT NEARLY SO INTERESTING
a s q u a l i t y
– Henry Geldzanler



Paul Downry, Torpedo, glass, 18 x 5 x 5".



Heather Anderson, Ladies in Waiting (detail), cloth and image, 6 x 10 x 2".



Sarah Swett, The River Wyrd, tapestry, 48 x 36".

Idaho Triennial 2004-2005

Organized every three years by the Boise Art Museum, the Idaho Triennial is a juried exhibition that examines contemporary Idaho art. This year's juror, New York author and critic Arthur Danto, art critic for *The Nation* and Professor Emeritus of Philosophy at Columbia University, selected 65 works by 27 artists. The quality of work submitted was exceptional, making this year's selection process extremely competitive with a total of 1,284 entries submitted by 257 artists.

The 2004 Idaho Triennial will be on display at Boise Art Museum December 18, 2004 through March 13, 2005. Awards will be announced at the artist reception on Thursday, February 17, 6:00-8:00 p.m.– open to BAM members and all artists who entered the Triennial. At 6:30 p.m. Mr. Danto will give a brief talk about the exhibition. A solo exhibition prize will be announced, as well as prizes of up to \$3,000. Through the generous support of The Andy Warhol Foundation for the Visual Arts, and Piper Jaffray, a color catalogue of the show will be available at the reception. (Some work will be offered for sale.) During the summer and winter of 2005, selected works will travel to the Herrett Center for Arts and Science in Twin Falls and the Prichard Gallery in Moscow.

Chosen Artists

Bellevue- William Lennon

Boise- Richard Allen, Ted Apel, Lori Dagley, Virginia DeFoggi, Kevin Flynn, David Frankel, Holly Gilchrist, Charles Gill, Geoffrey Krueger, Tara McElhose-Eiguren, Grant Olsen, Lou Ray, Rachel Reese, Reba Robinson, Abbie Thomson, Susan Valiquette, Jennifer Williams

Challis- Don King

Garden City- Surel Mitchell

Ketchum- Paul Downry

Meridian- Rena Vandewater

Moscow- Heather Anderson, Elaine Green, Sarah Swett

Payette- George Gledhill

Pocatello- Margo Proksa

You can't second-guess excellence.

– Raymond Learsy

Margo Proksa, *3,628,800 Compositions*, found objects and mixed media, 32 x 41 x 12".

George Gledhill, large pot, wood-fired natural clay, 26 x 17".





DO WHAT

YOU CAN WITH
what you have, where you are.

– Theodore Roosevelt

ACCESSING THE ARTS Grant Recipients 2005

Accessing the Arts is a new grant program developed by the Idaho Commission on the Arts in partnership with Very Special Arts of Idaho and is funded by the Challenge America Initiative of the National Endowment for the Arts. Accessing the Arts grants are designed to encourage Idaho arts organizations to develop or enhance programs increasing access to the arts for non-traditional audiences such as persons with disabilities or persons for whom English is a second language, but they are not limited to those audiences.

Three projects were funded through the inaugural round. Within their applications, successful applicants clearly demonstrated:

- Knowledge of the needs and demographics of the project's audience.
- Appropriate plans for increasing access to the arts for that audience.
- Participation or encouragement of local cooperative planning by the organization, especially with representatives of the proposal's audience.
- A balanced, complete, and clear budget.
- Adequate and appropriate plans for marketing the new programs or services.
- Appropriate plans for evaluating the project, including strategies for capturing feedback from the audiences.
- An organization that produces, presents, or supports programs of high artistic quality appropriate for its mission.

Ballet Idaho, of Boise, was awarded \$5,000 to support four access projects within its educational outreach program. Students with disabilities will have an opportunity to participate in dance classes at the Esther Simplot Performing Arts Academy. These students will be integrated with other Ballet Idaho students and asked to participate in the same manner, increasing their socialization skills and self-esteem. Ballet Idaho will also offer creative movement classes with professional support services at St. Alphonsus Hospital Pediatric Rehabilitation Center for children with disabilities who are unable to attend classes elsewhere. A Spanish version

– Robert Half

There is something scarcer, something rarer than ability. It is the ability to recognize ability.

of Ballet Idaho's outreach program, Dance Discovery, will also be offered to community groups and junior and senior high schools. Spanish-speaking members of Ballet Idaho's company will teach participants about "a day in the life of a dancer" through lectures and demonstrations. In partnership with the Hispanic Cultural Center of Idaho, located in Nampa, professional dance company teachers will work with area folk dance groups to produce a performance at the Center.

Teton Arts Council in Driggs, received \$2,500 for its Hispanics Outreach Project (HOP). HOP represents an effort to increase participation of Hispanic (reported as 20% of the area's population) in the arts council programs. HOP will include bilingual introductory materials; a *Hispanic Community Needs Assessment* conducted through a series of informal gatherings; arts classes in English and Spanish; and instruction in traditional Hispanic arts and crafts. Ginny Newsom, project director, says, "Our goal is to insure that Spanish-speaking families view the Teton Arts Council as their arts council and that *their* participation and cultural contributions are an integral part of all our programs. We see them as an important and vibrant constituency."

Boise Art Museum was awarded \$5,000 for a project, partnering with the Hispanic Cultural Center of Idaho, designed to encourage participation by Hispanics in Boise Art Museum exhibitions and educational programs. Regularly scheduled, free transportation will be provided from Nampa to the Boise Art Museum, coordinated with BAM's Family Art Saturday and First Sunday Art Tour programs. A Spanish-speaking interpreter will assist visitors. Furthermore, bilingual hand-outs will be available for several exhibitions. In order to establish the program, until June 2005 BAM will waive admission fees for all participants.

Unless contrary funding information is received from the National Endowment for the Arts, the Commission intends to continue Accessing the Arts next year. Guidelines will be available in early 2005; application deadline will likely be late May 2005.

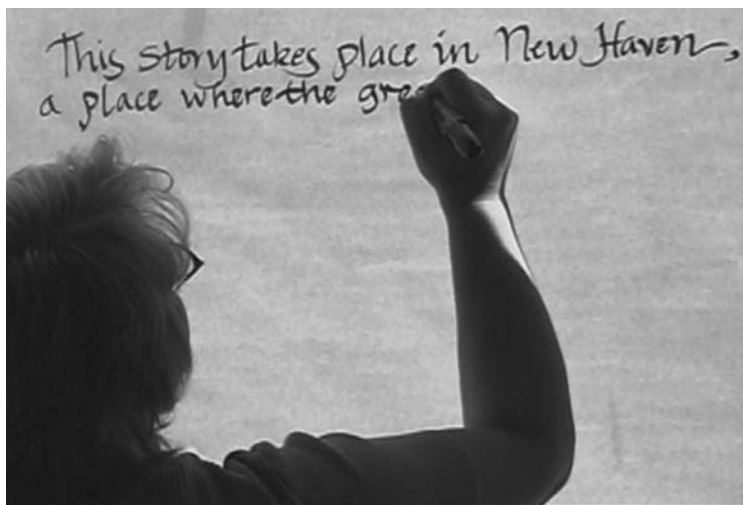


Teton Arts Council, Arts Ed photos.

ALLURING

LEARNERS:

literacy through the arts



Using a predetermined meter, teachers narrated their songs through literature based lyrics. Rhea Allen photo.

Imagine returning to school and teaching a song to your students that you composed yourself— furthermore, imagine that you now have the tools to help your students create their own songs!

Fifty-five elementary classroom teachers from throughout Idaho returned to school this fall with new skills to connect the arts and learning. The ArtsPowered Schools Summer Institute presented by the Idaho Commission on the Arts in partnership with the State Department of Education, annually trains teachers to use the arts in their classrooms as a way to engage learners, increase literacy, meet the needs of a variety of students, and promote creativity and critical thinking.

The workshop series is intense and engrossing. Presenters of national caliber, including many from Idaho's cultural organizations, lead educators to use curricula and lessons, performance-based assessments, and partnerships with local artists and cultural organizations. Teachers who leave the Institute take with them a series of lesson plans that they can implement in their own classrooms.

ArtsPowered Schools activities are built around an annual theme. This year's Institute focused on Literacy through the Arts. Each day the opening presentation, led by nationally-recognized educational consultant Deborah Brzoska, explored multi-sensory arts strategies to help learners become active readers, writers, and communicators.

The theme wove its way through hands-on arts discipline sessions. In the music sessions, teachers divided into groups, composing original songs based on the children's literature each had selected. Visual arts workshops modeled collaborative learning with individual and collective teamwork, creating a unified clay mural based on research and visual communication as well. Dance sessions, too, served as pathways to the expression of distinctive ideas and feelings.

The new insights of these teachers are impacting classrooms around the state. Third grade Garfield Elementary teacher Lora Dawn drew on her theater sessions at the Institute. Back in the classroom, she described playing statues: silent students imagined what their bodies would look and feel like if unprepared for a test; then in contrast, they made a museum of persons who actually *were* prepared to take a test. "I was pleased that I was able to create an atmosphere... many students really jumped into it. We stayed focused. No one created a disturbance. Hey—that's a miracle!"

Teachers may make use of several on-line lessons created during the ArtsPowered Schools Institute. They are posted on the State Department of Humanities Web page at: www.sde.state.id.us/instruct/humanities/.

For ArtsPowered Schools June 27-July 1, 2005 contact: Ruth Piispanen, rpiispanen@ica.state.id.us or Peggy Wenner, Ph.D., pwenner@sde.state.id.us.



ArtsPowered teachers designed and created a clay mural, bringing in many of the elements of the central theme of arts learning. Jeanne Leffingwell photo.



Q & A WITH



Andrea Graham



Sally Machlis

AT-LARGE MEMBERS

Sally Machlis

Education: University of Washington (B.A.in art education), University of Idaho (M.F.A. in painting).

Home: Moscow

Born in Philadelphia, Machlis moved around the country as the child of a father who worked in the space program in Florida, Hawaii, and California. She attended high school in Seattle. When her husband finished his Ph.D. in Connecticut twenty-five years ago, they moved to Moscow because he accepted a position at the University of Idaho. Sally has been on the faculty there since 1991, teaching art and art education. She has a joint appointment in the College of Education and in the College of Letters, Arts, and Social Sciences. She recently stepped down after a four-year term as chair of the department of art and design.

What is the state of art education at the university level?

The arts provide multiple ways to understand and interpret our experience in the world. They enrich our lives and communicate human wisdom. As our world becomes more visual, there is an increasing demand for visually literate and creative individuals in the workplace. Interest and enrollment in the arts at the university are strong. Along with the traditional careers in visual art, there are exciting new opportunities for artists in public art, education, and Web and information design.

Do you still have time for your art?

University administration doesn't allow much time for research or creative activity, and I am most happy to be able to get back to my studio. I recently had a solo exhibition at the Compton Union Gallery at Washington State University titled "Family Fables." Many of the images in these mixed media and collage pieces are records, notes, letters, family photographs. Memory and imagination combine: fiction, traditions, whispered rumors, words of wisdom, all mixed together.

How did you happen to illustrate children's environmental books?

It began with a request from a friend, a wildlife biologist, Nancy Field, when my children were still very young. It allowed me to work and still have time with them. I stopped illustrating when I started full-time at the university, but Nancy is still producing and selling books—and I still get royalty checks.

What are you reading? Recommend?

I'm currently reading Jane Smiley's *Good Faith*. Recently, I enjoyed Sue Monk Kidd's *The Secret Life of Bees*, and Diana Abu-jaber's *Crescent*. I can recommend Julia Alvarez's *In the Time of the Butterflies*, Barbara Kingsolver's *Prodigal Summer*, and Rober Hellenga's *The Fall of the Sparrow*. I belong to a book group and really enjoy our discussions. Reading allows me to create my own visual images and contributes to my art in unexpected ways.

Painters you admire?

Two contemporaries I admire are Jennifer Bartlett and Eric Fischl. Bartlett creates three-dimensional objects that come directly from her paintings, and she shows them in the gallery with her paintings.

What enrages you? Delights you?

The thing that enrages me most is abuse of power—in business, education, or politics—those most fortunate should be the most generous! Family and travel delight me. I greatly admire my two daughters—one is studying for her Ph.D. in English literature at the University of Illinois; the other is an intensive care and trauma nurse in Coeur d'Alene. I also have two young granddaughters. I want them all to be strong women, and it appears that desire is coming true. My husband's work requires a lot of travel: sometimes I get to go along to places like China and Venezuela.

Andrea Graham

Education: University of Pennsylvania (B.A. *cum laude* anthropology, M.A. folklore and folklife).

Home: Pocatello

Graham is an independent folklorist, providing consulting, planning, research, and fieldwork for projects. She is the part-time director of the South Dakota Folk Arts program, and is currently conducting folklife, local history, inventory, and field work for the Bear River Heritage Area in south-eastern Idaho. She has worked in regional and state folklife programs in Utah, Virginia, Tennessee, Florida, and in Nevada, where she was the folk program coordinator for ten years. Her research interests focus on rural western traditions and communities.

After Nevada, how did you choose Idaho in general, and Pocatello in particular?

I ended up in Pocatello when I married a man who lives here. The high desert environment is similar to Nevada's, and I love the Intermountain West, so it wasn't a hard transition, although there are fewer folklorists here so I have to go to Elko and Logan to commune with colleagues. I've been amazed at how much work has come my way. People in the region know me (it's a small field) and call on me when they need help with projects.

What drew you to folk and traditional arts?

Several factors. I grew up in a family that did lots of crafts projects, sang together, put on plays, and visited museums and historic sites when we traveled, so I have an appreciation for home-made and participatory arts, and an interest in local history and culture. But I also feel physically and culturally rootless because we moved several times and didn't live close to grandparents and other relatives, and I've also moved a lot since I left college. When people ask where I'm from, meaning my origins, I can't really say. I've always envied people with those deep roots, and I think being a folklorist is one way to be connected vicariously to that sense of place and continuity that many traditional artists have. And I'm now a confirmed (if adopted) westerner, so I'm growing roots here.

What is the connection between anthropology and folk arts?

For me there is a very close connection—my undergraduate degree is in anthropology and that's what led me to folklore (that and the good fortune to be studying at Penn, which had a Folklore Department). Anthropology is the broad study of human cultures, while folklore focuses in on the expressive elements of culture, so for me it is a kind of subset of anthropology. Folklore is the traditional creative expressions of a group of people with something in common—ethnicity, occupation, location, religion, age—and its forms convey the group's shared esthetics and meanings.

Can you distinguish between folklore, folklife, traditional art, and folk art?

I use all those terms pretty much interchangeably, but they can be used to clarify subtle distinctions. Folklore tends to focus more on the lore, which involves verbal traditions like stories and beliefs, while folklife is a broader term that includes crafts, occupational practices, community celebrations, foodways—the whole range of traditional culture and practices. The word "folk" has accumulated so many meanings and popular usages that it's a difficult term to apply to a formal field of study, so we often use the word "traditional" in its place, or in conjunction with it. The NEA has a Folk & Traditional Arts program, for instance.

What is your view of the difference between the so-called fine arts and folk arts? Aren't they all simply art?

Fine art tends to be a focus for individual expression, while folk art is very much rooted in community and the expression of a particular group's esthetic. That said, of course every artist is unique and brings her or his own creativity to whatever they do, even if it is a form with generations of shared traditions behind it. The important point is that it is all equally valuable.

EXCELLENCE

in any

DEPARTMENT CAN BE
attained only by the labor of a lifetime; it is
not to be purchased at a lesser price.

– Samuel Johnson

In this issue of the newsletter, I wanted to share with all of you who could not be there an excerpted version of Governor Dirk Kempthorne's remarks about the Awards in the Arts made Saturday evening, October 2 at the Warhawk Air Museum in Nampa. (We expect the ceremony, along with filmed interviews highlighting each recipient, to be broadcast statewide on January 5, 7:00 p.m. MDT by Idaho Public Television.)

• Dan Harpole

Governor's Awards in the Arts 2004

This, the seventeenth Governor's Awards in the Arts, is indeed a great celebration for the state of Idaho because I think it speaks volumes about communities and society when we recognize and revere the creation of art. Mark Hofflund has done a tremendous job as our chairman, and there is not a more dedicated group of commissioners throughout the state than that of the Idaho Commission on the Arts. They supported this event not only with countless hours, but financially as well, each and every one of them. I want to thank Harry Lawless, too, for all the wonderful passion he put into bringing this event together. Let me also add my thanks to caterer John Berryhill, and to hosts John and Sue Paul, the John Jones trio, and the outstanding musicians of the Riverside Jazz Festival.

Tonight, as we celebrate the creative accomplishments and distinguished service of our fellow Idahoans, I want to remind you of how the arts have served our country in challenging times and in the most difficult settings. In preparing for tonight's event I found this remark by John Ruskin, and I would like to read it to you: "Great nations write their autobiographies in three manuscripts: the book of their deeds, the book of their words, and the book of their art. Not one of the books can be understood unless we read the two others, but of the three the only trustworthy one is the last." I found this quotation meaningful because this is a time when our nation must assure that those books are not lost; that they are protected and carried forward as a statement of who we are.

For decades, through the good work of the United Service Organization, leaders in the arts have boosted the morale of our troops deployed overseas defending our freedom. America has great pride in its cultural wealth, based as it is on freedom of expression and the recognition of our cultural diversity.

The arts, with the support of the Idaho legislature and the

National Endowment for the Arts, are the fabric that holds our communities together. Look at the shining examples here in Idaho: from the Idaho Shakespeare Festival in its stunning amphitheater in a cottonwood grove on the Boise River to the magnificent new Stephens Performing Arts Center in Pocatello to the 42 vital local arts councils statewide. Communities throughout Idaho have embraced the arts; they do so while absorbing innovative and thoughtful messages, welcoming shared ideas and heritage, and recognizing the beauty of the human spirit.

Too, the arts are a significant part of the state's economy. This summer, 7,000 of the 25,000 visitors to the Degas exhibit at the Boise Art Museum were visitors to Idaho. Another example: A license plate survey in summer 2003 revealed attendance at the Idaho Shakespeare Festival included visitors from 42 of our 44 counties and from 31 states. Tourism is the third-largest sector of Idaho's economy, and cultural tourism is a major part of that sector. Beyond economics, however, both Patricia and I feel justifiably proud of the arts we encounter in our daily lives in Idaho, connecting us, in our travels, as individuals, as community members, as citizens.

Tonight's recipients will receive a medallion cast from .999 pure Idaho silver. It weighs half a pound; the ribbon from which it is suspended has the colors of the state flag. I selected this new design by Liz Wolfe, an Idaho artist. Many other lovely designs were submitted—one, which had my likeness, was particularly difficult to turn down [smile]—but this one encompasses a range of arts, along with the musical notes of our state song, "Here We Have Idaho."

I know many of these recipients personally. Their stories touch and inspire me, as they will you when you see them on the video screen. As we give them this silver symbol of our thanks for what they mean to us as Idahoans, I want to add this observation by Aldous Huxley: "The finest works of art are precious, among other reasons, because they make it possible for us to know, if only imperfectly and for a little while, what it actually feels like to think subtly and feel nobly." We are, tonight, ladies and gentlemen, among the precious and the noble.

• Governor Dirk Kempthorne

COMMISSIONERS

Jeanne Anderson, Driggs

Margo Aragon, Lewiston

John Bennett, Kooskia

Cherie Buckner-Webb, Boise

Delores Fery, Boise

Laurel Hall, Idaho Falls

Vince Hannity, Boise

Pat Harder, Twin Falls

Mark Hofflund, Boise

Harry Lawless, Boise

Denise Simone, Hailey

Nancy Sue Wallace, Hayden Lake

Sean Wilson, Moscow

AT LARGE APPOINTMENTS

Andrea Graham, Pocatello

Kitty Gurnsey, Boise

Susan Jacklin, Post Falls

Sally Graves Machlis, Moscow



NATIONAL
ENDOWMENT
FOR THE ARTS

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GOVERNOR'S ARTS AWARDS

some PEOPLE HAVE

GREATNESS THRUST UPON THEM.

Very few have excellence thrust upon them.

– John Gardner

Cherie Buckners-Webb, singer, receives a surprise "Excellence in the Arts" medallion from the Governor.



Excellence in the Arts

Robert Wrigley

Born in 1951, Wrigley grew up in a coal mining town ten miles from St. Louis, Illinois, and was the first member of his family to graduate from college and the first male in many generations never to work in a coal mine.

He attended Southern Illinois University and the University of Montana, where he studied with the late Richard Hugo. Since 1977 he has lived in Idaho, teaching first at Lewis-Clark State College, and since 1999, at the University of Idaho, where he teaches in and directs the MFA program in creative writing.

Wrigley has published six books of poetry, and has had more than 400 poems published in anthologies, magazines, and journals. He is the recipient of two fellowships from the National Endowment of the Arts, as well as two fellowships from the Idaho Commission on the Arts. In 1987-1988, he served as Idaho's Writer-in-Residence.

Frank Werner

After serving twenty years in the U. S. Marine Corps, Werner moved to Idaho in 1974 with his wife and three sons. Although he had begun carving at the age of twelve and later met East Coast carvers who taught him how to make decoys, he did not devote himself to the medium until he arrived in Idaho. He has twice been a recipient of a Visual Arts Fellowship from the Idaho Commission on the Arts (1987, 1992).

Of Werner's work, Steve Siporin, former folk art program director for the Idaho Commission on the Arts, says, "What makes Frank's work special is that his decoys are built for hunting, and Frank hunts with them. It is this combination of beauty and utility that many scholars and critics claim as a hallmark of true folk art. Yet at the same time,"

he continues, "most of Frank's collectors buy his decoys as purely aesthetic objects in their own right...I think of him as both a folk artist and a fine artist...nonetheless, his art is still shaped by the reality of duck hunting."

Twin Falls Municipal Band

From its founding in 1904, Twin Falls has always cherished its Municipal Band—now 100 years old and assuredly recognized regionally.

Twin Falls Municipal Band was always there for special occasions: a speech by William Jennings Bryant at the Shoshone Falls, the County Fair Rodeo, Fourth of July, dedication of the Perrine Bridge, ground-breaking for the College of Southern Idaho.

Each summer, it performs ten free weekly concerts—a full, new concert each week, rehearsed once—at the city park. Membership is limited to forty-five musicians meeting high standards and drawn entirely from Magic Valley communities. They include educators, professional and amateur musicians, high school and college students.

Company of Fools

Since arriving in Idaho in 1996, the Company of Fools has become the first theatre in Idaho to receive Constituent Theatre status with the Theatre Communications Group, the national organization for professional, nonprofit theatre. The Company credo states that it "celebrates the magic, the mystery and wonder of life...by telling stories of the human heart—its struggles, its triumphs, its defeats—and its desperate and glorious quest for love. And we tell these stories by living in them, with you."

The Company, an active member of the Wood River Arts Alliance, has a full-time staff of five and one part-time employee. It has initiated year-round programming, including public theatre performances and two in-school programs: Stages of Wonder, for elementary children; and theatrical expertise for the Blaine County School District Academy for the Arts.

Excellence in Folk and Traditional Arts

Daniel Ansotegui

Born in Boise, Dan grew up immersed in Basque music and dance: His father Domingo and Uncle Joe Ansotegui each played the button accordion and the pandereta (tambourine) which together make up the Basque *trikitixa* (duo). Dan learned his repertory by listening to his relatives and to National Heritage Fellow Jim Jausoro, a piano accordionist and also a recipient of a Governor's Award in the Arts (2000). Furthermore, in 1990 Dan apprenticed himself to a master musician, Joseba Tapia, resident of the Basque Country in northern Spain.

Dan also plays accordion for the Gaupasa Basque Folk Band, drums for the Txistulari Band, and accompanies the young Basque dancing group, Boise'ko Gasteak. Three years ago, when a Boise group, Txantangorriak, was formed to teach button accordion, Dan outlined a learning method in the book *Gure Trikitixa* (Our Button Accordion), which he uses with beginning students.

Dale Harwood

In *Tools of the Cowboy Trade*, Casey Beard calls Harwood "the saddlemaker's saddlemaker: the artist who "set the standard for measuring quality workmanship," adding, "many consider him the greatest living saddlemaker...chief influence and mentor of a generation." For over fifty years, Dale has been seating cowhands between ground and God, and in that occupational community his reputation is considerably more secure by now than a top-hole roping cinch.

Born and ranch-raised in Grace, near Soda Springs, Idaho, he worked summers as a youngster in an old harness shop that for decades served scores of sheep outfits in the area. He repaired and rebuilt venerable saddles and discovered what made them durable. He left home early, packed and guided in Idaho, buckarooed and rodeoed in Oregon and Nevada. In 1961, he and his wife Karron Howerton, took the saddle-end of a western wear store in Idaho Falls. They kept the retail tack and custom saddlery business alive for twenty-one years, before moving south to acreage on the outskirts of Shelley in 1982, where he continues his craft.

Support of the Arts

Jane Falk Oppenheimer

Oppenheimer, daughter of a pioneer Idaho family, lives on Boise's Warm Springs Avenue in a house built by her parents. Jane is well known for her philanthropic efforts reaching well beyond the arts. Her generous support of artistic endeavors, however, for more than sixty years, is overshadowed only by her tireless participation as a community leader ensuring the arts not only survive, but thrive.

Jane has spent countless hours lending her judicious talents to arts boards, event-organizing panels, and grants and awards committees, more than justifying her selection as "Distinguished Citizen of the Year" by the Boise Chamber of Commerce and the *Idaho Statesman*. She was co-chair of the Joffrey Ballet Benefit Program and founding chair of Friends of the Terteling Library. An early supporter of the Idaho Shakespeare Festival and the Morrison Center for the Performing Arts, Oppenheimer served twelve years as a commissioner for the Idaho

Commission on the Arts, combined with terms on the boards of Albertson College of Idaho, Boise Art Museum, Boise Philharmonic, and Opera Idaho.

Beaux Arts Société of the Boise Art Museum

The Societe is a volunteer organization raising funds to support exhibitions, administration and operation, and educational efforts of the Boise Art Museum.

Founded in 1966 with 151 female members as a private, non-profit auxilliary, it has since raised over one million dallors in support of the art museum. Events ranging from the Children’s Art Fair to the Annual Wine Festival make it possible for the museum to serve more than 10,000 school children each year. In 2004, the Beaux Arts Société, together with its sponsorships, contributed a total of \$170,000 to the Boise Art Museum.

Thelma Stephens

L. C. and Thelma Stephens decided to donate their estate to Idaho State University in memory of Marcia, their daughter who died at age three. In 1997 Thelma, 98 and a resident of Boise, pledged \$10 million to the University as seed money for the construction of the Stephens Performing Arts Center located on the campus.

The 110,000-square-foot facility boasts a 1,200-seat acoustically perfect grand concert hall, a 450-seat drama theater, and a 250-seat experimental theater, all complimented with classrooms, office and gallery space, and costume and recording studios. The \$35-million Center is scheduled to open in spring 2005.

Support for Arts Education

Cathy Mansell

A graduate of Borah High School and Boise State University with a B.A. in art education. Mansell has been an arts educator in Idaho for more than twenty years. She has an unsurpassed exuberance, even zeal, for the subject.

Cathy has taught art in Boise schools at all levels, including service as the visual arts consultant for the Boise School District (K-12). She has organized countless art festivals, incorporating crafts, drama, music, fine arts, and photography. She has spent years educating teachers about the benefits of incorporating art into the basic education of children. She worked with the Idaho State Department of Education in designing standards for the arts and humanities and wrote study courses for these standards.

LaVar Steel

“In my opinion,” writes the chair of the fine arts department at College of Southern Idaho, “LaVar Steel and his art have had a profound impact not only on his students [3,000+] and the College of Southern Idaho community in Twin Falls but also on the state of art in Idaho.”

Steel was born in Elmo and went to school in Burley, Idaho, before earning a B.S. and an M.A. in art from Brigham Young University. He subsequently taught art at Boise Junior College before moving on to establish and chair the Departments of Art and Fine Arts at College of Southern Idaho. Over his thirty-six years there, he served as curriculum committee chair and president of the CSI Academic Department Chairpersons, and received the Outsatnding Teacher Award (1997). When he retired from teaching, he was honored by the CSI board of trustees by having the art buildings named the “LaVar Steel Art Complex.” He is currently professor emeritus at the College.

Lifetime Achievement

Nat and Sally Adams

The Adams’ legacy is one that began over fifty years ago with a shared commitment to art and architecture: Sally’s love of art and Nat’s insistence on the representation of Idaho artisans in buildings he designed. Together, they fashioned cultural and economic landmarks throughout the state that included recognition of our local artists.

In the late 1950s, Sally initiated the “Art in Schools” program for fifth and sixth graders in Boise. In the 1960s, she founded Artists Unlimited in order to “put Idaho art on Idaho walls.” She called on the executive officers of corporations and persuaded them to invest in purchasing programs focused on Idaho art and artists. Thousands of works were acquired and installed over the years.

Nat, a native Idahoan and a pilot in World War II, began his architectural practice in Boise in 1954. His hand and footprints are on edifices throughout the state: over 700 architectural projects from Duck Valley to Moscow, from Council to Rexburg—banks, churches, schools, hospitals, major residences. Often when funds were not available to include art in the commission, Nat would personally employ the artist and pay for the art. He is

past president of the Idaho chapter of the American Institute of Architects, and of the Boise City Historic Preservation Commission, and recipient of four awards from the American Institute of Architects.

Idaho Artists to the World

Paul Revere

Although born in Nebraska, Paul Revere was raised in Boise and joined a band at age nineteen. Many times he has said, “I started this...for the fun of it, and I’m not going to quit till I stop having fun.”

According to music critic Bruce Eder, “No other rock & roll band has experienced the rollercoaster ups and downs in reputation that Paul Revere & the Raiders have known across forty-some years in music.” Among the most popular, entertaining groups in the 1960s, they enjoyed ten years of high celebrity, and during their top three years (1966-1969) had as much air play and sold records in numbers second only to the Beatles and the Rolling Stones

Paul Revere & the Raiders were the first rock group signed by Columbia Records. In 1971, their recording of John Loudermilk’s song, “Indian Reservation (The Lament of the Cherokee Reservation Indian)” became the first chart-topper of the group’s career—it sold nearly 4 million singles.

Reunion

Who are those guys? Well, if you reunite Jim Pike, founder and lead singer of “The Lettermen” and his brother Gary Pike, who was in the group for fourteen years, and add Ric de Azevedo, who gained fame as a member of television’s “The King Family,” together they spell “Reunion.” As “The Lettermen,” the Pike brothers had an unprecedented forty-six consecutive hit albums on *Billboard* magazine’s national charts, twenty hit singles, nine gold albums, five Grammy nominations, and sold over \$100 million in recordings worldwide.

They have performed for hundreds of American colleges and were voted the number one college concert attraction of the 1960s. Jim and Gary also appeared on many popular television shows such as those of Ed Sullivan, Dean Martin, and Milton Berle. When NASA decided to leave a recording representative of popular American music in a time capsule on the moon, one of the songs thereon was a Lettermen hit, “Love.”

Jim is a graduate of Idaho Falls High School; Gary was born in Idaho Falls; and Ric is descended from the B. W. Driggs family, for whom the town just southeast of Tetonia, Idaho, is named.

Bruce Willis

Walter Bruce Willis grew up in Carneys Point, a small blue-collar town in New Jersey. After graduating from high school, he attended Montclair State College because of its highly regarded theater department. He landed a role in “Heaven and Earth” that convinced him to quit school and move to New York City to audition for plays and commercials. His first acting breakthrough came in 1984, when he replaced the lead in Sam Sheperd’s off-Broadway hit, “Fool for Love” (100 performances). The same year, on a trip to Los Angeles, Willis was selected to star in a popular TV series, “Moonlighting,” for which he would win an Emmy and a Golden Globe Award (1985-1989) and then go on to become an international star.

With roles in nearly forty movies to date, he has played cowboy, cat burglar, patrol cop, detective, gangster, soldier, and many others. He co-starred to great acclaim in “Pulp Fiction,” Grand Prize winner at Cannes Film Festival in 1994. He starred in “The Sixth Sense,” a film nominated for six Academy Awards. After twenty-some years, Bruce remains at the top of the A-list actors: his movies have grossed well in excess of \$2 billion at the box office.

Willis maintains a residence in Hailey, Idaho, where his three daughters live.

Medallion Designer

Elizabeth Wolf

A working illustrator for twenty-three years, Wolf earned her B.F.A. *magna cum laude* from the University of Michigan School of Art, and moved to Boise eight years ago.

Locally, she has done posters for Boise Contemporary Theater, Log Cabin Bookfest, and illustrations for the Boise Philharmonic, Fundsy, and the Idaho Anne Frank Human Rights Memorial. No doubt, however, her best known local work to date is the one commissioned by the Boise City Arts Commission, “Terra Firma,” the terrazzo regional floor map within a historical compass rose at the Boise Airport.

AFFIRMING

the | VALUE, EVEN THE PRIMACY,

of the individual artist: fellowship peer panelists

Once again, Fellowships for artists who work in the areas of craft, design, and visual arts have arrived. Fellowships are awarded to individual artists of exceptional talent in recognition of outstanding work and of commitment to their own artistic development.

Application deadline is January 31, 2005. To facilitate quality by virtue of consensus, jurors from out of state are used and the selection is anonymous: applications are reviewed without identifying name or residence.

Three jurors have been chosen to review and make recommendations for these awards. Not just experienced arts administrators, these individuals are artists in their own right with expertise in the broad range presented by applicants.

Timothy Weber is a master potter and former director of visual arts, craft, and media for the Tennessee Arts Commission. In July 2004, The Appalachian Center for Craft, a satellite campus of Tennessee Tech University, selected Timothy Weber as its new director.

A native of Boise, Weber received his first professional craft opportunity serving as an apprentice to potter Charles Counts in Rising Fawn, Georgia. After completing his apprenticeship in 1973, he enrolled in Troy State University in Alabama. He earned a B.A. in studio art (with honors) in 1976.

In 1982, Weber became resident potter at the Kentuck Art Center, near Tuscaloosa, maintaining that position for ten years before moving to Nashville as a program director with the Tennessee Arts Commission. Weber has maintained a fulltime, working studio for over a decade and exhibits his work regionally and nationally.

Native New Yorker **Renee Piechocki** spent ten years documenting the urban landscape in paintings and photo transfers and has been featured in solo exhibitions at Taller Boricua Gallery in New York City and the Durham Art Guild in North Carolina. For the past two years, she has been working with artist Tiffany Ludwig ("Two Girls Working") on a national public art and performance project called *Trappings*. Founded upon the necessity to work and create based on a vision of inclusive feminism, and social action, it examines how one thinks about

others based on their appearance. The exhibition will be at the Jersey City Museum until mid-January.

Piechocki graduated from Hunter College, City University of New York, with a B.A. in the studio art and honors program, *summa cum laude*, Phi Beta Kappa. Since 1994, she has been working in public art as an administrator and consultant. In August 2004, she was selected by her hometown of Pittsburgh as one of the city's *40 under 40*, recognizing people under forty who are making a difference in the region's development.

She has held positions with: the New York City Department of Cultural Affairs' Percent for Art Program; Vito Acconci Studio; and Public Art Network of Americans for the Arts.

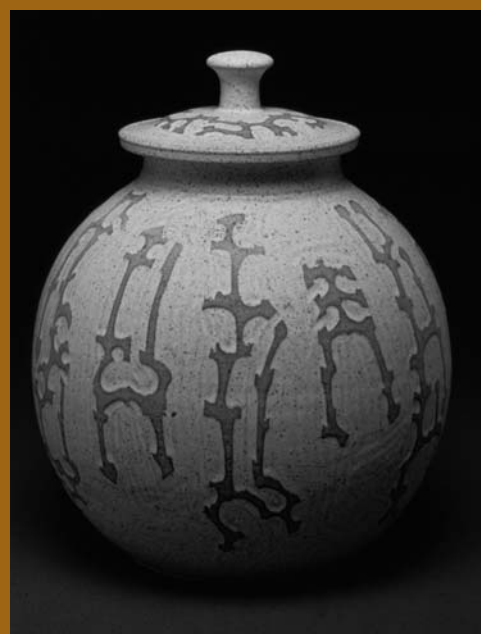
Gregory Sale is the visual arts director at the Arizona Commission on the Arts. He has served as the curator of education at ASU Art Museum and as a public art project coordinator for the Phoenix Arts Commission. He has taught at the University of Arizona, Phoenix College, and New School for the Arts.

Sale works conceptually in performance art, sculpture, and community-based projects. Highlights from 2004 exhibitions include: *Tight*, a group show at POST Gallery in Los Angeles, and *Elective Acts* in Phoenix. He recently completed *Phoenix is on Fire*—a community public art project with collaborator Cyndi Coon of the Phoenix Office of Arts and Culture. In 2001, Binkie Bears was exhibited in Nooks and Crannies at ASU Art Museum in Tempe. Performance work includes *Looking for Yoko Ono*, which debuted at Cité des Ones, Champ Libre in Montreal, Québec, in 2002; *Solstice: On Location for the Summer Solstice Festival in Santa Barbara*, in 2002.

When focusing on performance art work, he creates "constructed happenings" or experiential events, often using narrative, autobiographical storytelling, and simple interviews. His performance regularly incorporates visual elements derived from his ongoing work with mixed-media objects.

• Barbara Robenson

Timothy Weber, Don Quixote, covered jar, wheel thrown stoneware with sgraffito decoration, 12.5 x 10".



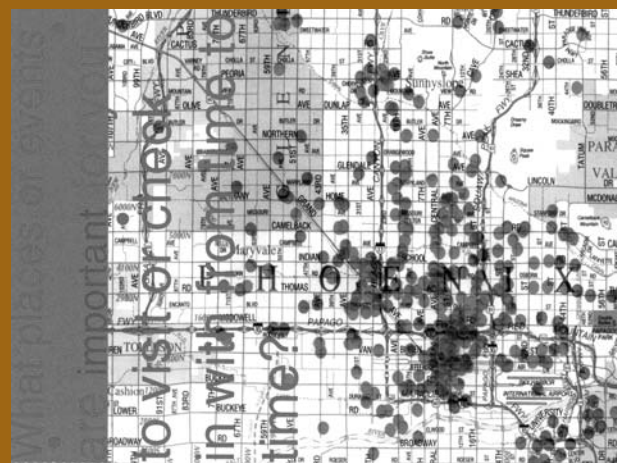
Two Girls Working: Tiffany Ludwig and Renee Piechocki, Antidote, Fetish, Talisman, digital print, audio work, Plexiglas, 26 x 42". TGW photo.



Timothy Weber, Inner Eye, raku, mixed media, 6.5 x 7.5".



Gregory Sale and Cyndi Coon, Phoenix on Fire, 6 x 4". One of six postcards from a performance art/research project, 2004.



NOTHING

HAPPENS suddenly

The summer, like this early morning darkness,
wanders into the light of the next season.
I've found the only rock big enough for sitting
in the pebble bed of Crystal Cove.
My wife and child sleep in our apartment

Across Shirley Street. The tide is coming
and already the green apron of algae
on the bank soaks it up. Gulls, perched
on spiles of the dock where a man sits
in a pickup talking on a phone,
call out above the street.

Blue-black apparitions of cormorants skim
the still water and splash down
between boat moorings. The yacht club,
suspended on stilts, is like a giant treehouse
built on a dark forest. Without making a sound,
I hear my echo in the barnacled wood.

Starlings fly over the cove, wrapped in fog,
and dissolve over Winthrop's Elks' Club.
The man from the truck loads lobster traps
onto a red crab boat and disappears
inside. The engine's sloshing starts, water
pours out from a rear tube, diesel-blue

Smoke rises. An apple core,
a Styrofoam cup, and a laundry detergent bottle
have begun to float above the pebble bed.
Already the water marks the high bank
behind me. Shattered mussel shells,
a crab's empty body, a child's lost shoe
vanish beneath the water's surface.

The red boat idles from its berth
and pushes out of the cove.

— Paul Berg holds an M.F.A in poetry from
Emerson College. A former poetry reader for
Ploughshares, for six years he has worked as a
Writer in the Schools in places such as Weiser,
Wilder, Caldwell, Garden Valley, and Fort Hall.
He lives in Boise with his wife and two children.

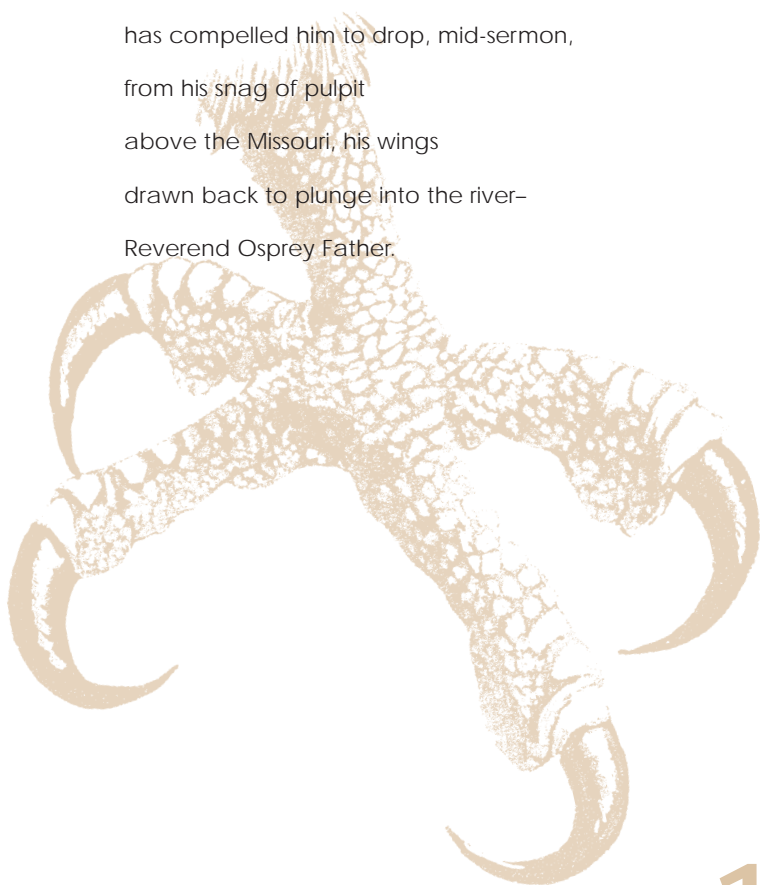


my FATHER

Years ago, the church called him to Montana.
He arranged his study in a dead pine tree
on a mountain outside of town, daily working
the splintery pulp between his jaws
Father Wood Ant.

Meditating on the Bible, praying
with his congregation—frog pastor in Prickly Pear—,
he squats in the creek of their babbling,
launching his tongue at stoneflies and gnats.

The slim shadow dash of a cutthroat
has compelled him to drop, mid-sermon,
from his snag of pulpit
above the Missouri, his wings
drawn back to plunge into the river—
Reverend Osprey Father.



LET DOWN your WINGS AND FLY



Tricia Florence. *Empty Desires*, mixed media, 26 x 23 x 1".



Student at A. B. McDonald Elementary fusing glass under direction of artist Mary Kernan.



Anna Webb. *Grey Gardens*, mosaic, 12 x 18".

FY 2005 QuickFund\$ June & September

BLACKFOOT

\$990 to **Chase Carter** to work with master saddlemaker Kent Frecker, learning the steps and skills necessary to complete a saddle.

BOISE

\$830 to **J. Reuben Appelman** to complete a feature-length screenplay in Austin.
\$495 to **Leah Clark** to attend Jacob's Pillow Choreography Lab workshops in Massachusetts.
\$910 to **Philip Atlakson** to produce and direct a play at the New York International Fringe Festival.
\$349 to **Wendy Matson** to perform in an after-hours showcase at Arts Northwest Booking Conference.
\$900 to **Aage Nielsen** to perform an outdoor concert of 14th-20th century French chamber and folk music at the Old Penitentiary on Bastille Day.
\$940 to **Opera Idaho** to support the *One Act Festival*, three one-act operas at the Egyptian Theatre in Boise.
\$490 to **Julie Numbers Smith** to attend the Americans for the Arts/NASAA conference in Washington, D.C.
\$420 to **Tracy Sunderland** to attend a *commedia dell'arte* performance workshop in Italy.
\$425 to **Anna Webb** to attend a mosaic workshop at an arts collective in Ghana.
\$990 to **Boise Art Museum** to provide a one-day workshop for Idaho artists, "Professional Practice: Packing & Shipping," in conjunction with the 2004 Idaho Triennial exhibition at the museum.
\$465 to **Djenne Shaub** to attend Mamady Keita's West African drum workshops in Phoenix and Santa Cruz.

BONNERS FERRY

\$402 to **Tama Bergstand** to attend Idaho Art Education Association conference in Hailey.

COEUR D'ALENE

\$980 to the **Carrousel Players** of the Coeur d'Alene Summer Theatre and Academy for professional consulting services in human resources and board development.
\$521 to **Citizens' Council for the Arts** for an exhibition of hand-made books created by Idaho native, James Castle, at the Corner Gallery in Coeur d' Alene.
\$970 to **Coeur d'Alene Community Theatre** and Academy (aka Lake City Playhouse) to produce seven readers' theater productions focused on female playwrights and roles.

IDAHO FALLS

\$990 to **Eagle Rock Art Museum & Education Center** to support the *Day of 1,000 Cranes*, celebrating an exhibit of pre-WWII woodcuts and the cultural heritage of Japanese-Americans.
\$980 to **Idaho Falls Youth Arts Centre** for an eight-week series led by Teresa Clark to introduce youth to the art of storytelling.

IONA

\$390 to **Teresa Clark** to attend the National Storytelling Network Conference as a workshop presenter.

JEROME

\$455 to **Keith Farnsworth** to attend Savannah College of Art and Design's Art Educators Forum for acrylic painting lesson plans.

MERIDIAN

\$434 to **Jack Brown** to attend the Soundsation Jazz Camp (vocal) to improve his high school jazz choir teaching.
\$410 to **Travis Swartz** to attend the Annual Independent Film Producers Market and Conference in New York.

MOSCOW

\$288 to **Miriam Kent** to attend the Children's Music Network Conference.
\$880 to **Jeanne Leffingwell** for support of student bead-loom weaving classes as pilot sessions for the Million Bead Project.
\$1,000 to **Moscow School District** A.B. McDonald Elementary for "Windows of Learning." Under the direction of glass artist Mary Kernan, students will create fused glass windows to enhance their library.

MOUNTAIN HOME

\$500 to **Tom Bennick** to attend the 2004 Dard Hunter Papermaking Conference in San Antonio.

NAMPA

\$950 to **Northwest Children's Home** for collaboration with Syringa House, Sprockids, and Idaho Native Plant Society to create a stained glass piece, showcasing native plants, for display at Tamarack Resort.

POCATELLO

\$970 to **Idaho State University Dept. of Music** to host the 2004 Idaho-Montana Clarinet Conference, together with master classes, guest artists, and recitals.

SALMON

\$490 to **Jeff Minor** to attend a Traditional Cowboy Arts Association workshop about advanced rawhide braiding in Oklahoma.

SANDPOINT

\$960 to **Festival at Sandpoint** for North Idaho Arts Alliance to host "Celebrate the Arts".
\$910 to **Tricia Florence** to show paintings, and to participate in lectures and panel discussions at Black Hills State University in South Dakota.

Gloria Miller Allen, Earl Hardy Box Canyon, watercolor, 21 x 28".
Idaho Paints Idaho exhibition.



PUBLIC GALLERIES

c u r r e n t s h o w s

Boise State University Visual Arts Center exhibits artwork from students, as well as regional artists in Gallery 1 (Liberal Arts Building) and Gallery 2 (Hemingway Center). From December 11-13, *Clay and Fire* will feature a large selection of high-quality ceramics for sale. 208/246-3994.

The **Boise State University Student Union Gallery** exhibits the work of regional and local artists. 208/426-1223; <http://union.boisestate.edu>.

From December 18 through March 13, **Boise Art Museum** features the *Idaho Triennial*, a statewide, juried art exhibition that reflects the quality and diversity of artwork being created by Idaho artists. For this year's exhibition 65 works by 27 artists were selected and the show will travel to north and southeast Idaho in 2005. Through February 27, *Keys to the Koop: Humor and Satire in Contemporary Printmaking*, features the work of 16 printmakers, such as Jeff Koons, Roy Lichtenstein, Gene Gentry McMahon, Claes Oldenburg, who find humor and satire in contemporary art, fashion, food, religion, politics, and other aspects of popular culture. 208/345-8330, www.boiseartmuseum.org.

The **Rosenthal Gallery** at **Albertson College of Idaho** in **Caldwell** will feature the work of Stephen Fisher until December 5. From January 15 through February 15, see *Portraits Past and in Progress*, which includes works from the Albertson College permanent collection and those of current drawing students. 208/467-8398.

The **Corner Gallery**, located at the **Northern Idaho College** Boswell Hall in **Coeur d'Alene** is used for college purposes, except during August through September when it is the site for exhibitions curated by the Citizen's Council on the Arts. 208/666-9676, www.artonthegreen.org.

Until January 3, the **Willard Arts Center's Carr Gallery** in **Idaho Falls** will show *Stolen Moments*, Larry Blackwood's photographs of buildings that convey a new appreciation of our surroundings. 208/522-0471, www.idahofallsarts.org/galleries.html.

Until November 28, the **Eagle Rock Art Museum** in **Idaho Falls** will show *Idaho Paints Idaho*, the second annual exhibit of Idaho artists painting the Idaho landscape. From December 8 through January 15, it will highlight their recent acquisitions. From January 15 through February 28, see the retrospective of Eagle Rock Art Guild member, *Drusilla Homer: 80 Years of Art*. Then from January 12 through February 19, the *Fermine Hernandez Print Exhibit* will be on loan from BYU-I. 208/524-7777.

Until December 31, the **Lewis-Clark Center for Arts and History** in **Lewiston** will show *Yesterdays Tomorrows: Past Visions of the American Future*. This exhibition was developed by the Smithsonian Institutions Traveling Exhibition Services (SITES) with the National Museum of American History and it examines the ways that Americans in the past century envisioned our collective future. A perfect vehicle for community planning and tongue-in-cheek technology predictions, this exhibition inspires lively activities, from invention fairs to design contests. 208/792-2243; www.artsandhistory.org.

From December 10 through January 15, the **Prichard Art Gallery** at the **University of Idaho, College of Art and Architecture** in **Moscow** will present *The Vanishing: Re-presenting the Chinese in the American West*. In the Balcony see *Women of Jazz* from January 28 through March 4. 208/885-3586;

www.uidaho.edu/galleries/Prichard.

At the **Third Street Gallery** in **Moscow**, see *Images of the Palouse*, a photography exhibit by John Clement through December 3. Then from December 10 through January 28, *Winter Solstice*, a mixed-media group show featuring local and regional artists will be on display. 208/883-7036.

The **Friesen Art Galleries** of the **Northwest Nazarene University Brandt Center** in **Nampa** will show *Debbie Brown: Neither Here Nor There* until December 10. 208/467-8398.

The Pond Student Union at **Idaho State University** in **Pocatello** includes the **Transition** and **Minds Eye** galleries. The ASISU Program Board provides these galleries with a variety of shows that have been host to major touring art shows, as well as ISU student art displays. The Transition gallery will show *Carl Rowe—Points of View* until December 10. The Minds Eye gallery hosts smaller, more intimate shows. ASISU Program Board, www.isu.edu/union/gallery/index.shtml; 208/282-2701.

Sun Valley Center for the Arts will display *The Hunt: Ritual & Narrative* until January 14. This show will explore hunting, its rituals, and its relationship to narrative and nature. The exhibition and its related programs may prompt a dialogue within the community about hunting and its connection to family, sustenance, sport, the environment, and storytelling. 208/726-9491, www.sunvalleycenter.org.

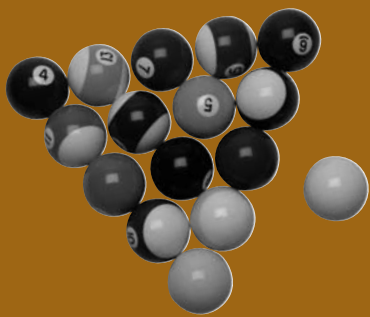
From January 25 to March 26, the **College of Southern Idaho Jean B. King Gallery** at the Herrett Center in **Twin Falls** will exhibit EXIT 173, a faculty art show of works by CSI Professor Mike Green and friends, www.csi.cc.id.us.

From December 18 through January 8, the **Full Moon Gallery of Fine Art & Contemporary Craft** in **Twin Falls** will present the holiday exhibition by the students of the Twin Falls Creative Arts Center. Until January 29, see new works by gallery member artists. From January 22 to March 23, the Magic Valley Arts Council will host the *Idaho Paints Idaho* Traveling Exhibit. 208/734-ARTS.



C. McEwen Howard, Malad Geometry, watercolor, 9 x 11.5".

ARTS POSSIBILITIES



ARTS POSSIBILITIES

The Idaho Commission on the Arts does not endorse any of the listings published in this newsletter. They are collected from a variety of sources, and artists are advised to contact organizations directly for a prospectus or other information before entering a competition. Most competitions charge a fee to offset exhibition costs and for cash awards, but excessive fees for an entry should be questioned. Some organizations request a self-addressed stamped envelope (SASE) with a request for information. Read the prospectus carefully and be selective. Please report any problems concerning competitions to our office. If your organization would like an opportunity listed in *Latitudes*, fax a brief description to Shannon Landis at 208/334-2119, or e-mail slandis@state.id.us.

VISUAL ARTS

Deadline: December 15

Call for Artists: **Metro Nashville Arts Commission** seeks an artist or artist team to create large-scale artwork that symbolically and visually connects the east and west sides of the Cumberland River and engages pedestrian and vehicular viewers. The RFO, including site maps and images, is available at www.artsnashville.org/pubar-program/opportunities/index.php. Sandra Duncan, Metro Nashville Arts Commission, 209 10th Ave. So., Ste. 416, Nashville, TN 37203; 615/862-6720.

Deadline: January 5

Now in its twelfth year, **Wintersculpt** has proven itself to be a key element in the recent success of *Wintersköl*, which attracts 20,000 visitors annually. Event: Jan. 13-15. Create a snow sculpture in 48 hours and win up to \$1,500 in prize money. Submit your team's application to North Chandler at 970/923-3181, ext. 212; nchandler@andersonranch.org.

Deadline: January 12

Art Show at the Dog Show is accepting entries for its nineteenth annual show. This is the nation's premier juried fine arts competition devoted to man's best friend, the dog. Artists can submit up to three slides. Fee of \$30. Pat Deshler, 7520 Oak Tree Lane, Kechi, KS 67067, 314/744-0057; wichitapudel@aol.com.

Deadline: January 14

Annual National Juried Art Exhibit Celebrating Women's History Month, Boise State University Fee: \$25 for up to 3 entries. 3D works may be submitted with up to 2 slides each. 208/426-4259 <http://womenscenter.boisestate.edu>.

Deadline: January 18

Communities Creating Connections is seeking proposals from Northwest artists for the creation of a public sculpture that will symbolize the importance of the Chinook salmon. The sculpture will visually enhance the main entrance to the community of Kooskia. The art medium must be durable metal or mixed media that contains a high percentage of metal. Artists must reside in

Idaho, Montana, Oregon, or Washington, or demonstrate significant ties to our community. Budget: Not to exceed \$10,000. Vickie Garcia, 208/926-7248; vikigar@cybrquest.com or Kristina Wilkins, 208/935-2604, kris@lewiscarkidaho.com, or www.CreativeSpirit-ID.org.

Deadline: January 27

Idaho State University's Women's Studies Program and the Transition Gallery Present: ***Celebrating Women: Their Strength and Vision***, National Women's Juried Art Exhibit Eligibility: All living women artists, 18 years of age and older, professional and amateur, are invited to submit examples of up to three original works. Susan Green Barger, ISU Women's Studies Program, PO Box 8079, Pocatello, ID 83209; 208/282-5197; bargsusa@isu.edu; www.isu.edu/women-stu/prospectus.

Deadline: January 31

Dogwood Festival Juried Art Exhibition, April 1-23 in Lewiston. Original artwork completed within the last two years by north-west artists. Fee: \$20 up to 4 slides. Commission: 30%. Awards: \$500 1st place, \$250 2nd place. Send #10 legal SASE to Center for Arts & History, 415 Main St., Lewiston, ID 83501; 208/792-2243, fax -2850; www.artsandhistory.org/dogwood.htm.

Deadline: February 11

Lincoln Arts presents ***Feats of Clay XVIII*** showing at Gladding McBean pottery in Lincoln, California, Apr. 23-May 22. Ceramic artists are invited to apply. Lincoln Arts, 540 F Street, Lincoln, CA 95648; 916/645-9713, www.lincolnarts.org.

Deadline: April 1

Eagle Rock Art Museum seeks proposals for a public art sculpture in Idaho Falls. For a prospectus, inquire at 300 S. Capital Ave., Idaho Falls, 83402; info@eaglerockartmuseum.org.

GRANTS

Deadline: December 6

QuickFund\$ quarterly grants that range from \$300 to \$1,000 fund requests from organizations, individuals, and educators for arts activities, projects, and professional development opportunities. ICA, 208/334-2119; info@ica.state.id.us; www.state.id.us/arts.

Deadline: January 10

Center for Craft, Creativity, and Design, Craft Research Fund seeks to advance scholarships in the field of craft by supporting high-quality research undertaken by university faculty, graduate students, museum curators, artists, and independent scholars. Up to \$75,000 in Project Grants and \$20,000 in Graduate Research Grants in the field of craft history, criticism, and/or cross-disciplinary study of studio craft in America will be awarded each year. For application guidelines and forms <http://craftcreativitydesign.org/>.

Deadline: January 15

University of Idaho seeks scripts for one-page plays for the third annual festival **"DNA: A festival of Very, Very, Very, Short Plays and Films"** to be held March 2-6 on the UI campus. "The Art of Excess" is its theme. Guidelines are at www.uitheatre.com or contact rcaisley@uidaho.edu.

Deadline: January 31

Idaho Commission on the Arts, **Fellowships in visual arts, craft, and design** recognize, reward, and encourage individual artists who produce outstanding work and demonstrate artistic excellence. Award: \$3,500. Barbara Robinson, ICA; 208/334-2119 x 28 or 800/278-3863; brobinson@ica.state.id.us; www2.state.id.us/arts.

Deadline: March 1

Second Annual Playwrights Showcase of the Western Region. Short plays, one-acts, children's plays, and full-lengths are being sought to present in staged readings of original works. Approximately 25 scripts will be chosen for performance on Aug. 12-14. Selected playwrights must reside in a western state. Pamela Jamruszka Mencher, Red Rocks Community College, 13300 West Sixth Ave., Lakewood, CO 80228; 303/914-6231; www.rccc.edu/playwrightshowcase.

RESIDENCIES, WORKSHOPS, CLASSES

Deadline: January 1

Yaddo offers residencies in New York to provide an environment to think, experiment, and create. A new artists' application package has been developed. It incorporates the new Jan. 1 deadline and other procedural changes such as a new rule prohibiting artists from applying more than once during a calendar year. Admission Committee, Yaddo, Box 395, Saratoga Springs, NY 12866, or 518/584-0746; www.yaddo.org.

Deadline: January 15

The MacDowell Colony provides an environment in which creative artists are free to pursue their work without interruption. More than 200 writers, composers, visual artists, photographers, printmakers, filmmakers, architects, interdisciplinary artists, and those collaborating on creative works come to the Colony each year and receive room, board, and the exclusive use of a studio. M.C., 100 High St., Peterborough, NH 03458; 603.924.3886, fax -9142; www.macdowell-colony.org.

Deadline: January 15

Montana Artists Refuge, an artist-run residency program located in Basin, Montana, is accepting applications from artists of all disciplines. Residencies are 3 months to one year. Some financial aid available. Montana Artists Refuge, Box 8, Basin, MT 59631; 406/225-3500; mar@mt.net; www.montanarefuge.org.

Deadline: January 15

Jentel Artist Residency Program offers residencies to writers and visual artists for painting, printmaking, and works on paper. Mature and emerging artists over 25 are encouraged to apply. Location is a cattle ranch 20 miles east of Sheridan, WY. Send a large self-addressed label and .60 postage to Admission Committee, Jentel Artist Residency Program, 130 Lower Piney Creek Road, Banner, WY 82832; 307/737-2311; www.jentelarts.org.

Deadline: January 15

Ragdale Foundation is an artists' community in Lake Forest, Illinois that offers 150 writers and artists a serene place to live and work. Application fee: \$30; Residencies are available from a minimum of two weeks to a maximum of two months. Residents pay \$25 per day, and some fee waivers are available. Ragdale Foundation, 1260 North Green Bay Road, Lake Forest, IL 60045; 847/234-1063; fax-1075; ragdale1@aol.com; www.ragdale.org.

Deadline: January 15

Weir Farm Trust residency program is devoted to the continuation of the artistic tradition at Weir Farm. One visual artist at a time is accepted for 2-4 weeks (January deadline for residencies May-Oct; July deadline for Oct.-April). No fee, stipend is provided. SASE to WFT, 735 Nob Hill Rd., Wilton, CT 06897. 203/761-9945, allenwft@optonline.net; <http://www.nps.gov/wefa/Trust/TheTrust5.htm>.

Deadline: February 10

The Seaside Institute, Creating Great & Sustainable Communities.

A new seminar sponsored by Faulkner University's Thomas Goode Jones School of Law, Feb. 10-11, Montgomery, AL, early general registration fee \$345; \$395 after January. 24. Public sector or nonprofit employee, \$295; www.theseasideinstitute.org.

Deadline: February 28

Bemis Center for Contemporary Arts provides visual artists with studio/living spaces, stipends of up to \$1,000, and access to equipment/ facilities. Residencies of two to six months. Send SASE to Bemis Center, 724 S. 12th St., Omaha, NE 68102-3202; 402/341-7130, fax -9791; bemis@novia.net; www.bemiscenter.org.

Deadline: February 1 and March 1

Anderson Center in Red Wing, Minnesota offers two-week to one-month residencies to artists, writers, and scholars from May to July. It occupies 330 acres of farm and forestland. Kristin Koplin, 651/388-2009; acis@presenter.com; www.andersoncenter.org.

Deadline: March 1

Ucross Foundation in the Big Horn Mountains in northern Wyoming serves as a conference and residency center where people from diverse sectors convene and interact. No charge to artists and writers selected through a competitive application process twice a year. Facilities available for 8 residents for 2 to 4 weeks. Spring session from February to June. 307/737-2291, fax 307/767-2322; ucrossfdn@aol.com; www.ucrossfoundation.org.

Speak Now Or....

In order to make arts opportunities more current and comprehensive, we plan to move this information page to our revised Web site in early 2005.

If you find the printed version of "Arts Possibilities" invaluable, please inform Barbara Robinson at the ICA by postcard, telephone, or E-mail (brobinson@ica.state.id.us) before our next issue. Our decision will relect the response.



DISCOVERING

CULTURAL EXPRESSIONS:

a field school for cultural documentation



Culture is everywhere and is a living process in which all of us participate. Cultural expressions are the things we make or what we do, teach and share as part of our distinct communities. Cultural expressions are the songs we sing, the music we play, the saddle, the basket, the quilt, the apple pie we make, the stories we tell, the poem we write, the dances we dance together, the way we round up our herds, shear our sheep, process the wool, or knit the sweater to warm us. Cultural expressions are the birthdays or weddings we gather to celebrate, the way we memorialize our loved ones as they pass on, or how we say grace. They are the way we build our homes, barns, places of worship. Also the fishing flies we tie, the way we smoke the game we take. They reveal our values, sense of beauty, our connection to the landscape and history of our communities, and reflect our ability to design and create the tools for work, the toys and games we play, the language we speak. They are the stuff of life in the places where we live, work, study, or worship.

Discovering Cultural Expressions: A Field School for Cultural Documentation is encouraging a small group of people in rural and urban communities to become partners with the Folk & Traditional Arts Program in the discovery and documentation of the living cultural expressions in their communities.

Long-term, this community-based documentation will assist the Folk and Traditional Arts Program to maintain a steady flow of current information from each of the participating communities. Once this community-generated documentation is on file, the Folk & Traditional Arts Program will contact artists to apply for annual Traditional Arts Apprenticeships grants and will encourage local arts organizations and schools to present their own musicians, craft artists, singers, and dancers in folklife festivals and other learning activities.

The Field School

The Folk & Traditional Arts Program will select twenty-one applicants statewide to receive training on cultural documentation from, March 7, March 10, 2005 at the Monastery of the Ascension in Jerome, Idaho. Selection criteria include commitment to and interest in community cultures, basic skills in cultural documentation, and regional diversity. Curriculum includes instruction on how to conduct interviews, photograph artists and their work, and basic field recording. In addition, participants will learn how to process this documentation for archiving, and will conduct fieldwork in neighboring ranching and farming communities.

Training, room, and board are free because of funding from the National Endowment for the Arts "Challenge America" initiative and the Idaho Commission on the Arts.

Benefits

Field school participants will return to their communities as community fieldworkers equipped with the tools to make renewed connections with the places where they live and work, their history, and the artistic expressions passed on generation after generation in their own families and in those of their neighbors. Traditional artists and their communities will gain from increased support for presentation and continuation of their expressive culture.

How to request an application form for the field school

Fill out the form below and mail it before January 30 to:
Discovering Cultural Expressions, A Field School for Cultural Documentation
Idaho Commission on the Arts, Folk & Traditional Arts Program, PO Box 83270, Boise, ID 93720-0008

Timeline

Deadline for application: January 30, 2005
Selection: February 10, 2005

Captions

From left to right:
Oinkari Basque Dancers, Trailing of the Sheep, Hailey. MC Gambliel photo.

Rick Bean Saddlery mark, Star. Blanton Owen photo.

Beadwork, Wilma Bob, Worley. Jens Lund photo.

Paella, Dan Ansotegui, Boise. MC Gambliel photo.

Low-rider Mural on Mr. Yzaguirre's car, Nampa. MC Gambliel photo.

"Discovering Cultural Expressions": A Field School for Cultural Documentation

☐ Yes, I am interested in the field school.
Please send me the application materials.

NAME: _____

ADDRESS: _____

PHONE: Daytime _____ Evening or cell _____

E-MAIL: _____

Do you own a tape recorder? _____ Is it mini disk? _____
with external microphone? _____ ear phones? _____
Make/Model _____

In a separate sheet, please write a couple of paragraphs about what motivates you to want to participate in "Discovering Cultural Expressions" A Field School for Cultural Documentation.

Do you own a still camera? _____ digital? _____
a video camera? _____ digital? _____
Maker/Model _____

DEADLINES

*Time has no divisions to mark
its passing. There is never a
thunderstorm to announce the
beginning of a new month or year.*

– Thomas Mann



Individuals

Fellowships: visual arts, craft, designJanuary 31, 2005
Traditional Arts Apprenticeships.....March 7, 2005

Organizations

General Operating SupportJanuary 31, 2005
Cultural FacilitiesJanuary 31, 2005
Project GrantsJanuary 31, 2005

Arts Education

ArtsPowered LearningMarch 7, 2005
Creative Alternatives for YouthMarch 7, 2005

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Smooth Opaque Text, donated by
Boise Paper Solutions, a division of
Boise Cascade Corporation.

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Latitudes is published by the Idaho Commission on the Arts. To be added to the mailing list without charge, contact the ICA.



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